

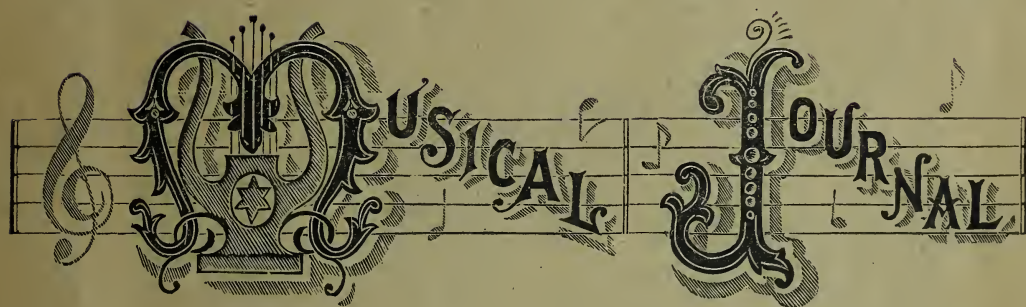
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JULY, 1895.

NO. 10

California



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EDITOR AND PUBLISHER.

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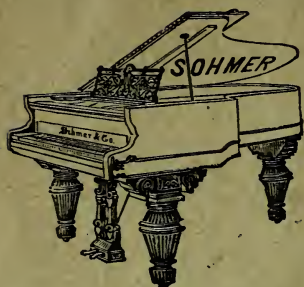
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California Musical Journal.

VOL. I

SAN FRANCISCO, JULY, 1895.

NO. 10

The Social Value of Music In the Home and How to Secure its Advancement, by Miss Ina Griffin.

If the highest expression of the genuine altruism is the home, then the home must be the center of all things that tend to produce contentment, peace and joy. In any adequate scheme of life the emotions must be trained and educated. That music arouses the emotions and that emotions nerve to action are axioms. It is also coming to be understood that when we hear music, not simply as a succession of agreeable sounds, but intelligently and sympathetically, we are trained in the exercise of our emotions as the gymnasium trains us in the exercise of our limbs. Pain and weariness are forgotten under the stimulus of music, moods of exaltation are induced, tired nerves are soothed—and where are all these things needed more than in the home?

I make no extravagant claim that music is the business or motive of the home, but I do claim that it is the sweetest recreation. Music in its truest sense must become a civilizer, inspirer and purifier of human life. Even as a jingle and noise for the poor, music intensifies the sense of living, and, as the mere toy of the rich, it has added much to the fullness of life.

It will not be denied that there is, broadly speaking, no musical life on our western coast, or indeed in America. The musical interests which struggle to exist is not the interest of the state, nor is it the interest of the home, but the not altogether altruistic interest of a professional or semi-professional class. While in Europe the state maintains in every city of note its opera and great orchestra, and in every capital its authorized school of music, with well established scholarships for musical

students of unusual merit—maintains military bands of unrivaled excellence and looks upon the occupants of the chairs of fine arts in its universities as men of great distinction, our own country fails to give official recognition of any kind to the most important of the subjects. It is safe to say that if Americans ever become a musical people the germ must be planted and the development and growth must extend outward from the home.

Through the intervention of the state, the most common peasants of Germany become familiar during their three years of military service with the invigorating march of parade days, the magnificent choral of Sabbath service and the bewitching lighter rhythms of concert pieces. The schoolboy of the gymnasium is giving a thorough training in part-singing, and when he reaches the honored state of student proper he is enabled to join with his fellow students in singing intelligently and musically, at their great commers the beautiful folk-songs and inspiring patriotic hymns which have been chosen as student songs. The man of high social position who has not studied music in some of its departments, who cannot discuss the characteristics of various schools of composition, is the exception and not the rule. The contrast with American conditions is indeed great.

It is not difficult to arrive at the cause of this lack of interest or taste for art. Whatever genius may have escaped to this country from England or Holland in the days of our national infancy was destroyed in the personal as well as national existence. When opera was being introduced in Germany, when Rembrandt was painting in Amsterdam, our forefathers were carrying on a fierce struggle with hardship and poverty on the bleak shores of New England. While Beethoven was childishly giving but faint glimpses of the genius

which was to surprise and delight the world, while Handel, Haydn, Mozart, Goethe and Schiller were at the height of their activities, our country was growing towards the Declaration of Independence and Revolution.

When at the close of war the people began to live more quietly in the colonial centers, when the more spiritual side of man might have asserted itself, the religious narrowness of Puritanism forbade the cultivation of any taste which might lead to frivolity.

No doubt this religious narrowness has been and still is one great cause of the insufficient hold that music has taken upon our home life in America. Our girls have been given a start toward a knowledge of good music, but we shall not be able to attain a genuine, worthy and congenial family life until this American rush and expectancy of some indefinite state of better times to come has been counteracted, until we have learned to stop and get some uplifting enjoyment out of each day. And one of the great influences towards this end will be at hand when the taste for what is good in literature and art has grown to be real and genuine, when music is thought of as an actual factor in social existence, when it shall be a usual thing for young people to meet together of an evening, or a Sunday afternoon, to give an expression in an intelligent way to that greatest form of musical composition—ensemble or chamber music. For in this "musiciren," as the Germans term it—this making music in an unprofessional way, is the really helpful, ennobling influence of music. When musicians play for the love of the music itself, for the great pleasure which comes from interpreting noble thoughts in a noble way, then music is broadening—more than that, it is uplifting.

But, some mothers will urge, we have given our children music lessons year after year, and it has not resulted in any great pleasure for them or other people. We hear nothing but practicing all day long. In too many cases this will prove true, and the fault must be ascribed to the teachers, but partly too, to the mothers. Who of the young matrons of today has not had vocal or instrumental lessons in girlhood? And how many of them have kept themselves sufficiently in practice to be able to play or sing at home with their children? If children were to hear good or even indifferent music constantly at home, if music were a pleasant part of their daily experience, their own practicing would have a vastly different

value. I know this to be a fact, for I have taught children in Germany and have taught them on this coast, and I find that the great difference in their work lies not in ability to learn nor in obedience to principles taught, but in attitude of parents toward the work.

I have admitted that goodly portion of the blame for the insufficient result of music study in this country is to be attributed to the teachers. I will say, in partial defense, that the teacher's work is more difficult in this country than in Europe, because there are so few outside influences to assist him. But for that very reason his work should not be so shallow as it often has been. I say shallow instead of narrow, for much of the teaching has been broad enough—touching here and there upon many things—but just as a shallow stream may spread in a broad sheet over glistening sands so does much musical work of the day prove placidly pretty, or even brilliant; but the actual musical experience beneath has no depth. Instructions should be such that the pupil may be fitted within a few years of study to delve for himself among the jewels of musical literature, to interpret at first reading the highest thoughts of tone poetry and to work independently. For, after all is said and done, a teacher in any field can only point the way. It is the pupil who must work out his own salvation. If the general principles of work are wise and adequate, if they be not petty or restricting to the pupil, if the chief aim be to give a real appreciation of true musical thought, the problem of how to achieve results will be found of easy solution. With Rome in view, and a faithful guide post, the eager student will not fail to keep the way. In emphasis of the fact that it is individual work which achieves results I should like to tell a story.

It is proposed to erect a monument to honor the memory of late Hans von Bulow, which will bear witness to future generations of the service he has rendered in the art development of this country.

Uncle Sam's big band the famous marine band is to make a concert tour in the south. As they are all government employees on a salary why should they interfere with their fellow musicians.

Send in your orders for extra copies of the MUSICAL JOURNAL for your pupils.

HOW TO TEACH MUSIC.

By Carrie A. Alchin.



There is no art or science that is so little understood as music, so little known about the comparative merits of its works and workers.

As a consequence, there is no other branch of education that is carried on with such a diversity of methods and with such unsatisfactory results. "Why is this thus?" is the question continually arising. Are we teaching our pupils to think, to hear, to feel, to discriminate? Are we not giving more attention to the how instead of the what which naturally precedes it? Just now when thoughts of our best teachers are centered on the problem—the best development of the child-mind,—the what of teaching is an important element.

Nothing will interest a child unless it can be comprehended. Does a child get a correct conception of the relative pitch or length of sounds by teaching it the characters that represent them? Students learn so much about notes and signs and so little of tones and their language; the eye is directly cultivated and the ear is left to absorb what it can.

Can the tone deaf understand the language of music any, better than the color blind can paint?

Let us then teach the thing itself; after that, its representation. In other words, develop first the perceptive faculties. Teach the relationship of tones, how they attract and repel one another, the color or quality of each, as the strong tones, the leaning or going tones, the hopeful, reverential, etc.

With the development of tone sense, much care should be given to one sadly neglected feature, rhythm—the very life blood of music—an element so important, yet how little understood. If ideas control activities, as we all believe, the result of all this mental training is intelligent music thinking, music hearing, and an understanding that is the true basis of skill. It is both simple and natural to comprehend the melodic, harmonic, and rhythmic content of their work, and the pupil memorizes without any effort. The clearing up of ideas will take care of memory.

A NEW KEY-BOARD.

A new key-board besides that invented by Janko some years ago is a new device called the Crescentic Keyboard. It claims about the same advantages over the "old" keyboard in facilitating the performance of music on the

piano or organ in the crossing of hands, reach of octaves, etc. as the Janko.

PLAYING IN TIME.

In pianoforte playing, correctness in keeping time should never be overlooked. Time is what makes music intelligible. Without time music is a mere incoherent conglomeration of sound.

To play in time requires alertness; it does not permit of a careless, dreamy attitude—a sort of "killing-time" arrangement. You must give it your wide-awake, careful attention.

Pupils who take this point to heart, and are thoughtful in practice, will find that it will not be very long before playing in accurate time will become second nature to them. Then music will be as a "known tongue," and the quality of their playing will be readily recognized by this pleasing feature.

THE POSSIBILITIES OF SONG.

The life of a vocalist is full of possibilities for good. A clean, distinct, noble, sympathetic voice is a heaven-given treasure, capable of expressing in song all the beatitudes of righteousness and all the woes of sensuousness.

There is something in song that touches the heart and arouses response when all other methods of human approach fail. Song has aroused enthusiasm, created patriotism, and quickened the soldier's nerve in the very face of seeming defeat.

To the poor, the disheartened, the sick, the unfortunate, has song come, with healing in its wing—as a balm of Gilead.

Let the vocalist think on these things, and keep himself free from the lethargy of indifference.

William Peplow, an English lyric singer lately celebrated his 102nd birthday. He is still singing and has a voice of remarkable strength and flexibility. William probably never monkeyed much with high C or with Wagnerian mythological vocal rhapsodies.

There is little doubt of Anton Seidl's engagement by Messrs Abbey & Grau as one of the conductors for the '95-'96 season. This fact assures Wagnerian performances in some shape or other as events of the regular series.

Hand the MUSICAL JOURNAL to your friend.

Correspondence.

LYONS, FRANCE.

Lyons, as generally known to our American world, is the city where the most wonderful creations in silks and velvets are made. To the theatrical world, however, it has an entirely different significance. On the Place de la Comedie stands the Grand Theatre, and many a professional singer of today, could tell an interesting tale of a first appearance in the old theatre before one of the most critical audiences in all France. Some artists have trembled; some have lost courage, and fled behind the scenes for protection; some have smiled in their rage, braving it out to the bitter end, possibly conquering, while others have conquered from the first. Ah, this difficult Lyonese public. Many of the best artists wish to sing here, knowing that, if they have run the gauntlet, so to speak, they will be received with open arms elsewhere. "Ye gallery gods" are a hissing, howling, mocking mass, if an artist does not please, and no pity is shown; no defect of voice, action or appearance is overlooked. Mediocrity may be indulged, or even slightly applauded in the balcony, loges and orchestra, but utter cold disdain and dead silence is all the galleries vouchsafe. On the other hand, a good artist is thoroughly appreciated, and applause is generous. Once a favorite, always a favorite, though even then criticism is always forthcoming.

M. Lafarge, a tenor from the Opera Comique, Paris, was greatly admired here, and remained long in Lyons. I was present on the occasion when he sang *Les Huguenots*. He commenced his first aria, and everyone was wrapped in attention; alas, he slipped on a high note. The gallery moaned, and from its height a sou fell at his feet; knowing his audience, he proceeded regardless, and finished, with a finesse superb, the difficult passage at the end of the aria. Then was he rewarded, "Bravo, bravo, bis Lafarge, bis" came from every mouth, and he responded.

I have watched with much interest the advent of a "claque" introduced by the new manager from Paris. The first few nights the galleries were oblivious of its presence, but that was not a lasting state of affairs. Lyons would not support a claque, and Lyons never will; that was proven a few weeks since when

in Sigurd, Brunhilda's sweet little voice was applauded by the claque. Who wants a little voice for the falcon part? Not the Lyonese public, and great was the disgust of the gallery gods. They forgot, however, their disapproval of the singer, in their wrath at the claque. They were derisive, sarcastic and incensed. They felt it a disgrace. Were they not responsive enough when an artist was deserving? Therefore today, if claque there be, it is hissed until silent, then follows genuine applause that comes only from the hearts of an enthusiastic public. M. B. T.

LOS ANGELES.

Tuesday was the occasion of the dedication of the new organ at the Tabernacle. The result was a most satisfactory one. The organ is a well-made instrument and played by Mr. H. J. Stewart showed itself all that could be expected—Mr. S. Mr. Modini-Wood, Mrs. I. Kempson and Dr. Semmler assisted in their usual manner!! The house was well filled.

Ysaye was here nothing better can be said of him as *veni, vidi, vici*. Mr. Lachamme, his pianist, is the best *accompagnateur* I have heard for years. For once in years the L. A. people roused themselves up from their slumbers.

Mad. Fabbri-Muller scored another big success with the comic opera "*Iolanthe*." Miss B. Holmes looked charmingly as the Shepherd boy, and Miss Julia Joseph showed considerable talent in her graceful acting and sweet singing. The rest did creditably. Not too much praise can be given Mr. Kirck Mathews, for keeping the chorus over water—then the orchestra, the only drawback of the evening was vile. It would do well for the proprietor of the theatre to change the whole management; then he would make money instead of losing it. Ten thousand dollars every year!

The Pasadena choral society attempted Gounod's *Redemption* under the conductor, Mr. Stewart Taylor. Holy Moses! Sponge it?

Mr. G. Felson from London (?) gave a concert at the L. A. theatre. Mr. Marquart showed himself a splendid violinist and would have been more appreciated had he not come right after Ysaye. Mrs. Marquart is a grand harpist. The rest is—silence!

Mrs. A. Tre ear, pupil of Mad. F.-Muller, is making quite a name for herself. She has a most wonderful voice reaching up to A flat in

alto, and unlike those high voices, sings with great dramatic fire. For next season she is engaged with the Mendelssohn quintette.

.de G —

FRESNO.

Musical attractions in Fresno are very quiet and will be so until the latter part of September.

The season ended with a number of piano recitals given by our local teachers.

The first musicale given by the pupils of Miss Roberts was well attended. The pupils did fairly well, although the selections were a little beyond the ability of the performers.

The second musicale worth mentioning was given June 8th, by the pupils of Miss Ethel Nourse. The programme though rather lengthy did not comprise difficult compositions, as most of the performers were very young, but what was played was played well.

Benj. N. Fabian has given two piano recitals and received flattering notices from the critics.

Fresno has about seventy piano teachers at present and a few vocal teachers. There is a good opportunity for a violinist like A. Solomon of S. F. to step in.

The Hawaiian band is expected here next week. The musical people are on the lookout.

B. W.

SAN JOSE.

This month opened up as full and brilliant as the moon herself.

First there was a most artistic concert given by the orchestra of Hotel Vendome (you know they were four of Scheel's men) in the large spacious office of the hotel on Sunday June 2, from 7 to 9 p. m. Ah! how those four men played and what a repertoire they have to draw from. Crowds nightly wend their way to hear them and find a hearty welcome from proprietor Snell, and comfortable chairs for all. On that night the audience was very large; every step of the grand staircase was occupied, besides chairs on the landing and chairs everywhere below, and still more chairs on the veranda close to the windows. They played with enthusiasm and were cordially encored. The only drawback, as usual, was the "smarty" young lady and gentleman, who

chattered incessantly and whispered ad libitum, ad infinitum and ad nauseum. It seemed always as though they must go to be seen and heard themselves, and some of that class are musical students (?). If the frowns and scowls of the many could reduce them physically to the nonentities they are, there would be little left of the few to disturb their betters in future. The leader refused point blank to go on with "Parsifal" the other night until the whispering and chattering was stopped. They play every evening, but have special programmes for Sundays and, at the request of some of our music lovers, on other evenings in the week.

Wednesday, June 5th, Miss Grace L. Watson gave a most beautiful pianoforte recital in the K. C. M. She was assisted by Miss May Burrell and Mr. Ernest Wentzel, vocalists, and "The Beethoven Quartette," which, by the way, is a new and delightful feature in our musical world. They are all strings—two violins, a viola and a 'cello. Their special number was truly fine, the quintette by Spohr, Miss Watson's pianoforte making the fifth. Everybody knows that Spohr was not a pianist. If they did not before, they would most surely when it came to rendering the pianoforte part in the quintette; or else 'twas written for such as Liszt or Paderewski. However, Miss Watson's abilities proved themselves there, for she rendered it straight through with remarkable clearness and artistic fervor; and the strings? Well, I've only to say George d'Ablaing, Mr. McCabe, Milton Ish and Romaine Hunkins are the B. Q., and I am sure they would have delighted Spohr himself. At times they fairly sobbed, and always astonished us with their fullness and volume of sound.

June 6th was the great pastoral, "As You Like It." Such weather, superb weather, as those people had! And such a big audience! people from everywhere—town, country and foothills. The performance was most worthy of such good luck, for a more beautiful, complete representation is hard to imagine. They were all, with one exception, amateurs too. Walter Hodges was the professional and coached the others. It was a great credit to him.

No one would have believed there was a spot in the old Agricultural Park that could be turned into so enchanting and picturesque a semblance of the "Woods of Arden." Mesdames B. D. Murphy and Robert Syer must

have worked with heads as well as hands on the decorations, which all were to enhance the effects of woods and moonlight. The lights were perfect, the hidden orchestra a delight, and the actors as good as ever went upon the road. Where all did so well, it is hard to single out special ones to write about, but to the wonder of the wise ones, Miss Calhoun as Rosalind and Mr. McGuinness as Touchstone were as good as professionals. How proudly Miss Calhoun can send the favorable notices of the play to her sister, Miss Eleanor Calhoun, who was the first out-of-doors Rosalind some years ago, and in some swell private park in England. Earl Brown set the words of the Page's song to music of his own, with which John Longdon, and Pat Murphy made quite a hit.

Mr. Brown does that sort of thing most graciously and gracefully. He has written the music for the class song of the San Jose Kindergarten graduates of '95, which will be sung at their commencement, June 28th, in the music hall of the Hotel Vendome.

On June 20th Haydn Hall, Clarence Urmy's school of music (by the way, you got his name wrong last month—do be careful this time, for it is really a pretty name) had graduating exercises in the Parish House of Trinity. It was melodious, for he goes his whole weight (and that is a good one, too) on melody, but there is a deal of trash in it; it means nothing more than, and without the simplicity of, the old Eolian harps our grandmothers used to put in the garret windows in their days of romance.

Mr. Urmy's best work is with those little imps, the Trinity choir boys. They do sing well, and much more than trash. The Sunday evening choral service at Trinity is heavenly—if you don't look at the boys.

The great Saturday Morning Club closes for their vacation with a benefit concert for Walter Perkins, "who has been so kind to us," they said. The funny part of it is the sixty members are to have free tickets (for their gratitude, I suppose). The old gentleman has great execution, and plays at times with great brilliancy, but he "uses" his violin—he does not "love" it tenderly as some violinists do; he is harsh and at times rasping.

The club has arranged and issued their programme for the coming year, and under Miss Carrie Foster McLellan, let us hope they will step forward a little instead of (as this last year) stopping to do the partisan act with the two conservatories. There is one thing,

however; Miss McLellan has great dignity and self-respect, both safe qualities to possess by a woman and the President of a woman's club, and not to be found in every aspirant to such office.

All the music schools are now closed. The two conservatories open again in August—the K. C. M. on the 5th. Dean King is resting and writing, while the other Dean went off and got married. It will not do for him to be as gracious and affable to all the pretty girls as he has been in the past, or some of those worthy women in the neighborhood of the U. P. will say naughty things about him.

FRANCIS.

STOCKTON.

One by one our schools and colleges are closing for the summer, and patient parents and friends go nightly to see the sweet girl graduate, who often plays or sings at her graduation. Several pupils' recitals have been given with credit to all participants. In the future we have an evening with the pupils of St. Agnes' Academy, from which much is expected, as that institution has the largest music class in town, and has given us our our leading fair enthusiasts, whose names are synonymous with the art they love so well.

Well, it is so funny, the squabbles over the production of "The Chimes of Normandy." A local lady music teacher is director and Fred Urban of S. F. is stage manager. Well, lately Mr. Urban has advertised for pupils. This does not just suit the other teacher, and I am told the constant jars and quarrels at rehearsals are due to professional jealousy. But be that as it may, the Euphonie Club is a credit to their instructors. They always do well, and we, in our simple country way, appreciate our amateurs, buy our tickets and sit the performance out.

Perhaps your readers may like to hear something of the Hawaiian Band, which remained with us one week; every night a concert, followed by some serenades. Of their first concert I write as follows:

The flag of Hawaii, draped between our own stars and stripes at the Pavilion, told the story of the Hawaiian Military Band's sojourn with us. These men will not swear allegiance to the new Government, and will make their home in our free land till, as one remarked, "we come out on de top." Their programme contained

SACRAMENTO.

popular classical and national airs. After the first part the players retired, soon returning with banjo, guitars and violin. They formed a cluster on the ground floor and sang some pleasing songs of their own, their language being adapted to their sweet low voices. One peculiarity is in the pronunciation of "i" as in Hawaiian, the second "i" being sounded with a musical mellowness which seems to dissolve the entire word. It is particularly expressive in their love songs and lullabys. To us who, I am sorry to say, had listened to the shouting of the hula-hulas at the Midwinter Fair, and thereon based our knowledge of the Hawaiian music, this band, refining and elevating, was a revelation. The players are free from that egoism which characterizes many of our bands, and Leader Libornio wields his baton for his men, not for the admiration of the public. The overture to "William Tell" was the gem of the evening. So perfect its rendition in tone, attack, time and character that not forty men were playing, but some mighty thing was stirring our very souls. In his solo "Star" Libornio performed a difficult exercise on the saxophone and received the desired applause; but in Rossini's masterpiece he breathed through the instrument tone, so full of pathos and sympathy that they touched responsive chords in every heart. At the beginning his beautiful arpeggio passage, slow, deliberate and free, held us spellbound, and when the last note of the beautiful instrument died away and echo succeeded echo, we did not hear the distant thunder, but soon the storm burst in all its fury, abated, and once more the saxophone imitated the pipe of the Swiss shepherd and all nature joins the grand final chorus. A wonderful composition and perfectly interpreted last night.

The saxophone, used as a substitute for the flute or cornet by the bandmaster, was a pleasing diversion. It resembles the clarinette in tone, but is more like the human voice. The last number was marked by the rudeness and restlessness of some of our townspeople. "Queen Liliuokalani's March" was being played. Oddly enough, one of our national airs is introduced, which give a cue to the finale. At its first notes many people bolted away, thereby missing a pleasant surprise, for the musicians turned to the audience and, unaccompanied by a single one of their beautiful instruments, they sung this novel entertainment to a close.

LETTY LUTE.

The second invitation rehearsal of the "McNeill Club," under the direction of Signor Enrico Tomaso, took place at Chickering Hall, Tuesday evening, June 5th, and despite the warmth of that evening, the hall was filled to overflowing by a very appreciative audience of musical people.

This society, which has always been the nucleus of vocal music in Sacramento, demonstrated its prosperity by the difficult programme of that evening, it being much stronger than the one of its previous concert. Among the selections rendered by the club were "O, Hail Us, Ye Free!" (a drinking song from "Ernani"), given in its hilarious style, making a strong contrast with the Wagnerian selection, a "Pilgrims' Chorus" from "Tannhauser."

Dudley Buck's celebrated "King Olaf's Christmas" was also most forcibly rendered by the club, the expression being carefully observed in every detail; the selection being greatly strengthened by the incidental solos as interpreted by Messrs. Longbottom and Phinney. "The Martial Hymn," by Gomez, a very animated selection, closed the programme that made its hearers wish it were much longer. Miss Louise Milliken, piano, and Mrs. J. Henry Thompson, organ, were the excellent accompanists who helped make the entertainment a success. The next invitation concert of the club will take place at the Congregational Church, Tuesday evening, July 16th.

A crowded audience attended the musical recital of Mrs. Frances Moeller on June 20th at Steinway Hall and experienced a rare treat, most of the music being new to them and there not being a weak number on the programme. Miss Mary Danster is a pianist who charms by her solo playing, and as an accompanist is delicate in expression and touch, and shows herself thoroughly in accord with the thought of the composition and the feeling of the singer. In the second part she played for an encore the impromptu in A flat, by Chopin, in a style that won deserved plaudits from the admirers of that great master. Mrs. Moeller was in excellent voice, and appeared to great advantage in the pianissimo passages that are often so difficult to render, her enunciation being distinct and her tones sweet and true, and her method interpreting well the idea of the author. To an enthusiastic encore in the

[Continued on the 13th page.]

California Musical Journal.

F. J. ZIFFERER, Editor and Publisher.

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SAN FRANCISCO, JULY 1, 1895.

This month's issue of the JOURNAL has been delayed for a few days on account of the absence of the Editor.

The Editor is utilizing his vacation by journeying through the country towns throughout the state in the interest of the MUSICAL JOURNAL, which has gained in the short time of its existence a world-wide reputation. The importance and aim of this JOURNAL is at once recognized by every progressive and intelligent musician on this coast, and this accounts for its rapid growth in circulation.

After passing through the cities of San Jose, Stockton and Sacramento, where the friends and subscribers of the JOURNAL are counted by the hundreds, we journeyed towards the Sierras, stopping on the way in Lodi and Galt. In both places, although small, there are plenty of musical people. Miss Hopkins of Stockton a very intelligent teacher gives

vocal and instrumental lessons in Galt. Auburn, the next stopping place, is quite a large city and a fine health resort especially for asthmatic troubles. Music is cultivated to some extent, there being several lady teachers and a string quartette under the leadership of Mr Ball.

Colfax has two music teachers, Miss Kipp and Mrs Butler. Grass Valley is a city known for its gold mines from which 125 millions of this precious metal has been taken out up to date. It lays high up in the mountains and is a lively place and full of musical talent. During our stay the city was in her holiday attire on account of the assembly of the Native Daughters, 500 in number who recruited from the different Parlors of the state.

The streets were handsomely decorated and full of life during the day, while in the evenings concerts and lectures were held. The concert of Wednesday June 12 under the leadership of Mrs Wats which we attended was as follows:-Vocal Quartette, Selection by Band, Vocal Solo Mrs De Witt Renfro, Vocal Quartette, Vocal Solo Mrs W. S. May, Greek Posing by 16 members Manzanita Parlor. Mrs Renfro as well as Mrs Parks, a new arrival at Grass Valley, are both fine singers and hail from San Francisco, where they are well known in musical circles. They are the principal vocal teachers and there are a number of piano teachers and three well organized bands in this place. Nevada, only a few miles from Grass Valley, is another musical place. Prof. Davis is the principal piano teacher. It is astonishing what great interest is displayed in music, the very word as it fell from his lips proved an "open sesame." Everyone with whom he came in contact was glad to meet him and converse with him on the subject of music.

Chevalier de Kontski's mazurka that we publish in this issue was written for

this JOURNAL by this eminent musician, who is now traveling in Siberia.

The *Pacific Coast Entertainer* is the name of a new San Francisco publication. It is issued weekly, and its title page reads, "Devoted to the concert stage, lyceum platform, music and drama." Its specialty seems to be entertainers in general. Typographically it is a gem, and its columns show editorial ability. The apparent reception accorded it on the part of the public, together with its evident prosperity, would indicate that the journal fills a gap in the journalistic and newspaper field of the coast.

The Presto Company of Chicago has just published a handsome and useful work called "The Awards Souvenir." The book consists of over 825 pages, and is copiously illustrated. It forms one of the most interesting as well as valuable works that have appeared in years, and the only one pertaining to the World's Fair of special interest to musical people and the music trade, for it contains not only the text of each and every award given in connection with the piano, organ, small goods and general musical merchandise lines and their allied interests, but also those given for sheet music and musical publications and musical compositions from every country and all of the exhibitors that received awards.

Charles Goffrie, the well-known violinist, is dead. He died at the Altemheim at East Oakland, which he entered only a few months ago.

The subscription list of our JOURNAL has increased since last month by over 300 new names. If that keeps on, our future motto will be "There is no home without the CALIFORNIA MUSICAL JOURNAL."

NEW BOOKS.

"Roses and Thistles," a collection of poems by Rufus C. Hopkins of San Francisco, is worthy of anyone's reading. They are pathetic, dramatic and amusing.

"Malenche," an Aztec romance, dealing with the conquest of Mexico, is very fine. The book is attractively gotten up, and is published by Wm. Doxey; price \$2.

NEW MUSIC.

Broder & Schlam have just published four works in sheet music: "Stanford University March," by Director A. G. Kaufman of the University Band; "I Love Thee for Thyself," by Mark S. Clayson; and "Flower Festival March" and "Del Monte March," by Roncovieri.

Rubenstein's sacred opera "Christus," of which so much was expected, proved only a very moderate success.

Mr. Wm. H. Rieger, the tenor soloist, was heard recently in Cleveland, Ohio, in a recitative and aria from "Fosca." The beautiful air was sung in excellent style, the singer having a voice of excellent purity and range. He struck the higher notes with precision and clearness, and his lower tones were rich and full. The audience demanded a reappearance, which was granted, Mr. Rieger, singing an encore with faultless taste.

Mr. Joseffy has consented to appear in thirty concerts next season, and Paderewski will begin his third American tour next November. These two great pianists are good friends personally, and there is room for both of them.

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CLIMATE.

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Forty years ago, in his charming volume "El Dorado," the pioneer globe-trotter, Bayard Taylor, who could travel farther, see more and tell about it better than any man who had then written, wrote substantially thus of Russian River Valley: "After having traveled over most of the civilized or habitable globe, if I were asked to name one locality which comes nearest the possession of the ideal climate, it would be the valley of the Russian River in the vicinity of Healdsburg, California."

That was true then. It is more so now. But Taylor had not time to see and test the whole valley. Taken, as a whole, it has an epitome of climate. He personally experienced only a small portion of the whole valley. By going north or south among the hills and mountains or among the side valleys along the line of the San Francisco and North Pacific railway, one may find any climate he desires.

Climate is a matter of latitude or of altitude. In the depth of summer and right under the equator one may find perpetual snow if he goes high enough. Between the bay shores at Tiburon and the peaks of old San Hedrin and his neighbors one may find any possible modification of temperature. Hardly any two localities have exactly the same. Each is strongly characterized by its own local peculiarities or topographical modifications. This causes an assortment of climate so complete that the most exacting can hardly fail to find just what he wants.

It would take several seasons for one to personally acquaint himself with one-twentieth of the varied and most delightful resorts scattered along the San Francisco and North Pacific railway or made conveniently accessible by some one of its numerous connections.

CHICO.

Miss Annie Clark, a young lady from Boston who teaches music with great success at this place, gave a charming recital with her pupils June 21st. Compositions from Spindler, Raff, Sharwenka and Mendelssohn. Miss Buslauer, Gertie Camper, Ida Mc Larrar, Ella Lyons and Leeta Manning did especially well.

Mrs. Krelling of the Tivoli is making a wise move by the entire change of management as well as artists.

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second part she responded with a "Persian Serenade," by Coby. The last number was a "Serenade," by Miss Mary Dunster, a little gem full of feeling, melody and delicacy that won its way instantly to the hearts of the auditors. Horace Crocker showed marked improvement, both in voice and style. His solo, "Fear Not Ye, O Israel," was a difficult one, but was excellently rendered. He gave for an encore "The Armorer's Song" with excellent effect. The following was the programme:

"Movement of Grand Duo Concertante," for piano and violin (Mendelssohn), Miss Mary Dunster, H. Vanderhoof; solo, "Hadst Thou But Known" (De Koven), Mrs. Moeller; solo, "The Three Grenadiers" (Schumann); Horace Crocker; solo (a) "It Is a Wondrous Mystery," (b) "Hope Blooms in Spring" (Franz Reis), Mrs. Moeller; solo (a), "Wanderstunden," (b) "Op. 80," (Stephen Heller), Miss Dunster; solo, "The Mariner" (Rubenstein), Mrs. Moeller; solo, "Fear Not Ye, O Israel" (D. Buck), Horace Crocker; solo (a), "Allah" (Chadwick), (b) "Serenade" (Mary Dunster), Mrs. Moeller.

MUSICAL PHOGRAMMES

AT VARIOUS SCHOOLS.

College of Notre Dame, San Jose, June 4, '95: Charge of Cava'ry (by C. Bohm), on six pianos; Il Trovatore Miserere (Verdi), piano violin, guitars, mandolins and zither; Martha (Flotow), two harps; Straniera (Thalberg), on three pianos; Nocturne, trio (Karl Matys), violin, organ, piano; The Wanderer (Eilking), transcribed by Liszt, piano (Yanko keyboard), Miss Alice Tisdall; overture (A. Adam), on seven pianos.

At the concert in the Convent of Our Lady of Mercy, at Red Bluff, which was held June 20, the programme contained: Instrumental pieces—Entrance march, Tanz der Markafer, Gallop du Ballet, Illusions waltz, March Celeste, El Turia waltz, Caprice Elegante for two and three pianos, violin, guitars, mandolins and banjos; piano solos—La Tourteselle, Nocturne; vocal solos—A Letter From Papa; I'll Tell Ma on You.

College of Notre Dame, Marysville, June 25: Salutory chorus (arranged by S. N. D.); fantasia (Krug), four pianos; La Corbeille de Roses (Streabog), four pianos; Merry Little

Brownies, by the tots; March Triumphal (Grockert); Fairy Land, juvenile chorus; Homage to Verdi (Duroc), quartette. Graduation honors. Oriental Melody (Ketterer), trio. Special prizes. Irish air, vocal chorus; Moreau fantastique (Holst), five pianos. Certificates of promotion.

Mount St. Mary's Academy, Grass Valley, June 26: The Fairies Revel (H. Smart), Sonata in D, op. 6 (Beethoven), How Girls Study (McDonald), Babies' Bedtime (Delinus), On the Ocean (Concone); Symphonie, Amoll zu 8 handen (Mendelssohn); Wood Nymph's Call (Langton Williams), Lead, Kindly Light (Wiegand), Napoleon at the Pyramids (G. Graft), Valse Styrienne (Wallenhaupt), Tarentelle, op. 11 (Schumann), Rhapsodie No. 6 (Liszt); Grand Duo Norma de Bellini (arranged by Rossellen), Hungarian Dances, No 6 (Brahms), Rigoletto, Paraphrase de Concert (Liszt).

The Broad-street Conservatory of Music, New York, Gilbert R. Gombs, director, June 4: Tannhauser March (Wagner), pupils symphony orchestra of forty, under the direction of Mr. Coombs; Il Barbiere di Siviglia overture (Rossini), orchestra; Concerto for two pianos in Eb (Mozart), rondo; vocal solo from Elijah, Hear Ye, Israel (Mendelssohn); March Heroique (Saint-Saens), piano, eight hands; Bid Me Discourse (Bishop); Symphony, op. 90, in A, andante con moto, con moto moderato (Mendelssohn), orchestra; Fantasie, C minor (Mozart), Mr. A. Eugene Messinger, with second piano part by Edw. W. Grieg; The People That Walked in Darkness (Handel), recitative and aria; Concerto, op. 11, E minor (Chopin), romanza.

St. Mary's of the Holy Rosary, Colusa, June 11th: Overture, Figaro; Caprice de Concert (Gottschalk); Quartette, Robin Adair, harmonized; Grand Polonaise Brilliant (Chopin); Violin Solo (1) Reverie (Schuman), (2) Shepherd Boy (Wilson); Chorus from Der Freischutz; Overture to Zampa, two pianos.

Leander Sherman Esq. will start on a trip to Europe on Monday, July 8. He will stay there with his family until fall.

No home without the CALIFORNIA MUSICAL JOURNAL.

Curtaz Column.

A Strange Phenomenon.

"You must have heard some strange experiences, Doctor. Would it be too much to ask you to relate some of them?" said one of a group of friends who surrounded Professor Barton of Cambridge. The Professor of Natural Philosophy, Dr. Samuel Barton, had just concluded his labors as one of a committee of six appointed by the University to inquire into spiritualism, table-rapping, etc.

"Well, yes, I have seen and heard some strange and inexplicable things during the three months I have been on the committee. The strangest of all, however, occurred about three weeks ago. The committee, consisting of two ladies, three gentlemen and myself, were invited to attend a sort of private seance given by a certain Mrs. Coleman. Only the committee and the medium were present. The room was a large one, and was bare of furniture, except a large round table in the center, chairs and a handsome looking piano.

"Rapping was in order first, and after several questions had been asked and satisfactorily answered, Mrs. Taylor, an elderly widow who formed part of the committee, called for the shade of her departed husband. He answered to his name and the following conversation, in raps, ensued:

"Are you happy in the other world John?

"Yes."

"Happier than you were in this?"

"Yes."

"Then you must be in heaven."

"On the contrary I am in the sheol."

"As Mrs. Taylor was noted for the possession of a Xantippe-like temper we all smiled at the reply. She however did not.

"But here comes the wonderful part of this seance. While the last raps were still sounding, there came a burst of exquisite music from the closed piano. And such music. Its volume filled the room, now with stormy music which aroused the war-like senses, now with soft sensuous tones which spoke of lovers whisperings, and then with joyous notes which seemed the incarnation of mirth. We could see the three pedals pressed in their turn at the will of the unseen player. When the music ceased we all sat dumb with amazement. The piano, a grand, was closed, and opening it to see if there was any mechanical arrangement which struck the notes, I saw the magni-

ficient name of Steck. I examined with others its perfect mechanism, its independent iron frame, and its magnificent case, but could find no fraud about it. We all left pleased though puzzled, and now declare the Steck pianos so possessed with the spirit of music that they can almost play without human aid." And with a polite bow the Professor left us as puzzled as he and the committee had been but determined to get a Steck and try to solve the mystery.

Theatrical.

The California.

The Old Homestead will be succeeded by Hoyt's Black Sheep.

The Baldwin.

The Baldwin is closed until July 15th. The Daniel Frohman Lyceum company will open it with the Case of the Rebellious Susan.

The Columbia.

The Senator is now being played.

Alcazar.

Hamlet is billed for next week.

The Tivoli.

Tar and Tartar will be followed by Satan-ella.

Mr J. H. Rosewald and lady are stopping at present at Blue Ridge Summit, leading a life perfectly *pa dolce far niente*.

Almost all of our prominent musicians are rustivating in country places.

A musical festival will be held next fall in which Beethoven's Ninth Symphony and other choral works will be rendered with a full orchestra, under the leadership of Mr. Fritz Scheel. Mr. E. Werner has begun with the training of this chorus, and great enthusiasm was shown for the proposed musical festival.

A Madame Boleslawa Bialkowska.

MAZOURKA.

CHEVALIER DE KONTSKI.

Op. 382.

Andante.

The first system of musical notation for the Mazourka, marked Andante. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The music begins with a piano (p) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A > marcato. marking is present above the first measure of the right hand.

The second system of musical notation for the Mazourka. It continues the melody from the first system, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment. The dynamics remain piano (p).

The third system of musical notation for the Mazourka. It continues the melody from the second system, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment. The dynamics remain piano (p).

Allegro energico.

The fourth system of musical notation for the Mazourka, marked Allegro energico. It begins with a fortissimo (ff) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo and energy increase significantly compared to the previous sections.

The fifth system of musical notation for the Mazourka. It continues the fast-paced melody from the fourth system, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment. The dynamics remain fortissimo (ff).

First system of musical notation, measures 1-6. The music is in G major (one sharp) and 3/4 time. It features a piano accompaniment with chords and single notes, and a treble staff with eighth and sixteenth notes. Dynamic markings include *mf* and *f*. There are also accents and slurs.

Second system of musical notation, measures 7-12. The piano part continues with chords. The treble staff has longer note values. A *rallentando* marking appears in measure 10. The system ends with a repeat sign.

Third system of musical notation, measures 13-18. The tempo is marked *Andante*. The piano part has a *marcato* marking in measure 14. The treble staff features a triplet in measure 15. The system ends with a repeat sign.

Fourth system of musical notation, measures 19-24. The piano part continues with chords. The treble staff has eighth notes. A *ff* marking appears in measure 23. The system ends with a repeat sign.

Fifth system of musical notation, measures 25-30. The piano part continues with chords. The treble staff has eighth notes. Fingering numbers 5, 5, 5, 5, 5, 5 are written above the treble staff in measures 25-30. The system ends with a repeat sign.

Sixth system of musical notation, measures 31-36. The tempo is marked *molto rallent.*. The piano part continues with chords. The treble staff has longer note values. A *pp* marking appears in measure 34. The system ends with a repeat sign and a *Ped.* marking below the piano part.

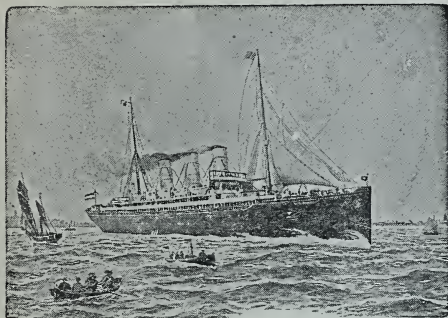
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PIANOS TUNED

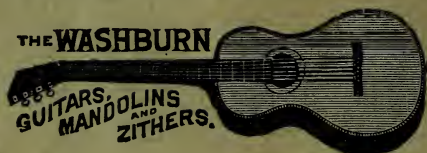
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